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"Go deep enough there is music everywhere."—*Carlyle*.



## A Musical Magazine for Everybody.

VOL. II. No. 17

FEBRUARY, 1895.

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250

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# The Minim,

A MUSICAL MAGAZINE FOR EVERYBODY.

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HERR EMIL SAUER.

## HERR EMIL SAUER.

Of the many scores of continental pianists who yearly visit our shores, Sauer and Paderewski are the only two of our visitors who of late years have made anything like a real impression.

Both these great artists were well known abroad before they visited England, but in each case the rapidity with which their reputation has been built up here proves that in spite of all that has been said to the contrary, John Bull *does* know a good thing when he sees it, and appreciates a true artist at his real worth when he hears him.

Herr Sauer, though comparatively speaking a young man, is well known as a pianist in Austria, Germany, Russia and the Orient. It may not be generally known that the Sultan of Turkey, Abdul Hamid II, is himself an excellent pianist, well up in the literature of the pianoforte, and a *connoisseur* of the first water. Herr Sauer gave two Court concerts at Constantinople with immense success, and the Sultan decorated him with the Order of the "Medschidie." The Emperor of Austria has also decorated him with the coveted Order of "Franz Josef," a distinction to be especially valued, as it never previously was conferred on one so young, Liszt himself not receiving it until he was forty. He is also an honorary member of many important institutions all over the Continent, and is well known in Germany as "Kammer Virtuose"—a title well earned.

The critics of the world with practical unanimity

are agreed as to his transcendent powers. One famous London musician speaks of him as "the greatest pianist since Rubinstein." Dr. Hanslick, of Vienna, called him the "Troubadour of the Pianoforte," and further says, "Brilliant and full of force in all themes of energetic bravura, he nevertheless made the most beautiful effect in the delicate, sensitive poesies of Chopin and Schumann," whilst W. Tappert, another critic of reputation, said of him in 1890, "Sauer is the best pianist of the living." In short, Herr Sauer is possessed not only of unsurpassed perfection in technique, but also of that divine fire which makes all the difference between an artist and a machine. Herr Sauer's teachers have been few; all that he did not teach himself he owes to his mother and Nicholas Rubinstein, to whom he had been introduced by his brother Anton (whose death the musical world has lately been deploring), and a few hints from Liszt, to whom he played at Weimar, and who had the highest opinions as to his merits.

Herr Sauer's next visit to England will be a busy one; already he is engaged all over the country in February, March and April; on the 7th March he appears at a Philharmonic concert, on the 9th at the Crystal Palace.

His own recitals, under the direction of Mr. Ernest Cavour, will take place on May 1st, 8th, 15th, 22nd, 29th, June 5th and 12th. We doubt not that his meed of success will be as great as it is deserved.

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## NOTES UPON NOTES.

By W. H. HOLMES.

There is the art of learning music as well as the art of teaching it. The art of learning will assist the art of teaching. Music (as applied to the pianoforte) exercises the ear, the touch, the understanding and the mind. Teaching in music often overcomes mechanical difficulties, becomes mind to mind, feeling to arouse feeling, and all this with an indefinite language causing emotion in the mind (as Mendelssohn so often observed) far beyond the power of words. Of course, it is in the nature of gifted pupils to almost anticipate the interpretation a master would give to a musical composition. Indeed, amidst the various interpretations that may be given to the creations of the composer, it is a nice point with a master to watch the growth of taste, feeling and intelligence in the pupil; and that, whatever may be the thoughts or even imagination of the pupil in interpreting the

works of others, to foster such ideas (generated very likely by the composer), if original and good; and to encourage the pupil to think for himself. How many steps there are in the art of learning! Hummel, in his large and voluminous "Pianoforte School," has the following printed in large type at the conclusion of the work, "Patience and perseverance lead to the desired end." Well, the first step is to learn the notes on paper and on the pianoforte, which requires a fair amount of patience, although I have had pupils who *never* did know their notes, and, perhaps, never will. I will not be personal; I will not mention names; I do not wish to hurt their feelings as much as they have hurt mine—should these remarks happen to meet the eye of those "who seldom have eyes right, but often wrong."

The first step in learning music would be found





more interesting if the pupil would try and hear the sound of every note with the "mind's ear" as it is struck on the pianoforte. The second step is that of acquiring touch. The five fingers must first practise the "five-finger exercises" in order to overcome the difficulty of getting the fingers to act independently of each other; and, although this is a very "soothing exercise" (and certainly a monotonous one), yet it is very necessary, and one of the things that must be done. The third step (with the fingers) is "the scales," passing under the thumb, etc. Then the *little* tunes must come, and time and phrasing must be attended to. Take care that the *little* tunes be good tunes so as to improve and lead on the task—and this really requires great judgment on the part of the teacher. The fourth step is to practise little sonatas, or sonatinas, by good composers; and so the studies go on by degrees, increasing in difficulties, both of style and execution. Then, as a finish has to be obtained, the mind of the master acts on that of the pupil; that is, if the mind of the pupil co-operates with that of the master, which, of course, it should, morally speaking.

To learn well there must be complete abnegation of self by the pupil, who must work with the master. "One man may lead a horse to the water, but not a hundred can make him drink." If there is anything to operate against the undivided attention of the pupil it is impossible that there can be advancement, even although the master may take the greatest possible pains.

Playing in combination with other instruments is of the greatest possible service. It increases the intelligence, and even creates new feelings in the real student. It is very necessary to understand and feel, when being accompanied, accompanying, or taking a part in concerted music, because proper dependence and right independence are thus gained; and the good effect of this course of education is soon perceived in the general playing of the student, as well as in his solo performances. A concerto played with an orchestra does not require the same *finesse* in the performer that a trio or quartet demands, the one instrument generally taking the lead. Some of Beethoven's and Mozart's concertos and others of that stamp may be styled concertos for the orchestra with pianoforte *obbligato*. Concertos generally may be looked upon as pictures on a large scale, trios and quartets as miniatures.

The great art of learning is when the advanced pupil applies remarks made by the master on touch, style, etc., as not merely applicable to one particular set of notes, but as generally to that peculiar form of passage. In such cases the pupil requires less teaching and certainly learns more; or, shall I say in other words, the teaching tells better?

With regard to means, I should say that some hands seem naturally predisposed for playing, and adapted to mechanism. This is certainly an advantage to begin with, but in employing the mind of the pupil how necessary it is that all the surroundings should be in harmony. Parents or heads of establishments who employ teachers can give great aid by their moral influence upon the mind of the pupil, causing them to value the good seed to be sown; and this is the way to get teachers to give their whole soul and energy to the advancement of their scholars. But if there be any feeling lurking and operating against the teacher in the mind of the pupil, can that pupil progress, or can the teacher feel that respect and delight he would wish to have in the pupil? Who has ever finished learning? As in the literary world it has been said that knowledge is not attained so much at the actual time of reading as it is by reflecting afterwards upon what has been conquered, technically, bearing in mind the effects intended to be produced, and waiting for the accomplishment as a creative artist akin to the composer. In fact, a performer of genius and imagination may, with the indefinite though suggestive language of music, create effects which even the composer never dreamt of, so subtle is music in its variety of interpretations.

Dr. Marx, in his preface to the first edition of his "School of Musical Composition," says, "that spirit, when it kindles the loving flame in the breast of the artist, is called by the name of inspiration. The more I enquired the more I became convinced of what my own innate consciousness had told me long before, that there was either no spiritual life at all in art and everything was mere mechanism and playing with the senses, or, that if a spirit really existed in it that this spirit must originate and rule the whole as a living organism, like the head, under whose influence are all the members of our body." I will finish this paper by quoting the motto of "The Musical World" (which, by the way, some of its readers may not have observed):—*"The worth of art appears most eminent in music since it requires no material, no subject-matter, whose effect may be deducted: it is wholly form and power, and it raises and ennobles whatever it expresses."*

Of course one wishes to hear as few wrong notes as possible, but how often do we have the unfortunate *base* basses or the left (hand) left out, or no right hand (when both are wrong), and, in addition to certain uncomfortableness in the bass, the agonising shakes (?) in the fantasias operatic, forgetting notes in the upper attics, or in the classical (we might omit the first two letters) deliberately cutting out whole bars of Beethoven; improvising on Mozart; having a battle with the rattle, and becoming quite demure in time; the

chords belonging to the ragged school, in fact, the fingers, like a certain great nation, fighting among themselves with a thundering sublimity in the heavy brigade style; or, in breathless time, fumbling and floundering over the keys and *chopping* Chopin! Pardon these incoherencies—'tis only a poor music-master giving "vent" to his feelings—but do pupils ever believe that a music master has any feelings? When caught in the net of rather classical difficulties does "an 'umble" state of mind follow? Then, when anything is missed, do they look to the master? Yes, and wish that he could practise for them, in fact, do all the "dirty work" of practising passages. So many fine players would there be if the *work* could be delegated to another! How few understand the real meaning of the word Practice—how many there are who chevy-chase through almost numberless sonatas, fantasias, and variations (with their own variation), in an hour, and get up with all the air of conscious virtue and fancy they have practised! There are composers (by mistake) who compose a little too often—sad natural flights of fancy—preferring a private performance to themselves, when everything is so much more perfect than when played to the master. What masters have to answer for! I believe many who can do such wonders and are never wrong when playing to themselves, or perhaps fancying that the master should applaud little *exuberances* of imagination in the few involuntary variations gained at their shabby so-called practice with such contented (certainly not happy) dispositions, who judge of music after this fashion: "First, by looking at the outside to see that there is a pretty cover; then, secondly, to see how many pages; then, thirdly, to see if it looks black; and lastly, to see 'if it looks pretty.'" Or perhaps indolence of taste may go further, and a "pretty piece" is recommended by a friend. Does a young lady ever trust another to recommend a bonnet? By-the-bye, how are those who cannot hear music on paper to judge if a piece is pretty by looking at it—what can be their ideas of the forms of notes, &c., &c., and a great deal more, which "no musician can understand!"—an impenetrable mystery, like "the pieces for the drawing-room," supposed to have something in nothing. Yet the ladies of the creation are far before the lords in their generation mostly, musically speaking. How often are the former obliged to come down to the mere ear-tickling fantasias, &c., in order to have domestic peace and quietness in listening! The love and the taste for music is, I believe, most rapidly advancing—the analytical programmes to direct the attention of the listener to the salient points of a composition, thereby increasing the interest and improving the auditor whilst listening; then, again, reading the

critiques on the performance that has taken place. All these aids have certainly tended towards making the public feel that music is a great fact, and to be *thought* on. The accomplished critic of *The* — is a great public teacher, and, like a judicious instructor, is always most encouraging to his pupils—the public; and although amongst auditors there may be cases of affectionate delusion, for example, at the quartet concerts of King Arthur and his Knights of the Round Table, when, after one of Mdme. Arabella Goddard's splendid achievements, a loving mamma will turn round to her party and say: "Our Annie plays that," upon which our Annie steals furtive glances at the admiring group, and seems to say: "*I, too, am a bella donna*"—or, speaking of Sir Julius Benedict's incomparable accompanying, may say: "It's very easy; only 'tum, tum'"—not knowing what the "tum, tum," has to go with, and how skilfully it must be interwoven with the singer or soloist so dependent on the accompanist; yet, in spite of all these listeners who have still to learn, there are now generally most intelligent and appreciative audiences. To those performers of the pianoforte who scarcely allow their left hand to know what their right hand is doing, I would refer to the method of practice at the great Glass House, where the many Manns rolled into one have studied the whole anatomy of the works to be *practised*—does really practise—and his compatriots and friends in the orchestra enjoying the beating and admonitions; it is, I say, a treat to see the conductor (with, occasionally, the pedal "G" of the establishment taking the box-seat at his side, and admiring how skilfully the reins are handled)—to see and feel the conductor communicating his electric shocks to the pipes and strings, &c.—splendid telegraphy! By-the-bye, talking of box-seats puts me in mind of meeting a gentleman (an enthusiastic amateur fagottist) in a railway train, who kept whistling away, I dare say, some "Music of the Future." I wished it had not been present and—by way of stopping "the pipe" of the piping thrush—believing that no one could talk and whistle at the same time, commenced a conversation by observing that he must be very fond of music. He assured me that he was very *profound* in the art, and gave me an instance of it in the following anecdote of himself and a noble lord, a great patron of music and a composer. Travelling one day from Oxford to London by the coach, the Jehu, who knew my friend, the amateur fagottist, said, "Do you know that the gentleman who has the box-seat is Lord —, the great musician?" Pleased with the information, and acting upon the suggestion, my friend took his seat behind the noble lord, and commenced whistling, when, as he solemnly assured

me, Lord — turned round and said, "You are whistling the second bassoon part of the *Messiah*." The effect of transposition must have been rather odd. In making a score of these remarks it will not be out of place to go from the bassoon to the clarinet. Some years back I was at an amateur performance of an oratorio, most creditably executed—the band and chorus on the platform, and conducted in a most triumphant manner—but the clarinet player (1st and 2nd it may be) occupied the two front benches for himself and his clarinet and reeds and music. I had happened to have the honour of being with the performance, so was in the third seat from the aforesaid clarinet performer. Before the commencement of the oratorio the clarionets and reeds were most solemnly laid out—with the air and manner of distinguished medical men about to perform some great surgical operation—then the oratorio commenced. The gentleman of the clarinet played with expression the *turns*—tasty turns—"turn again" (perhaps not

Whittington), perfectly oblivious of what the rest were doing in the orchestra. He conducted himself with propriety, and then, having performed the oratorio, seemed to retire peacefully into the bosom of his family, or to contemplate the clarinet and reeds, and moaning to them in his sleep—"Oh, rest ye, Babes." I, too, dream of the Zamiel (*Freischütz*) low notes, on the geese of the clarinet. The man that hath not music in his soul Shakespeare feelingly alludes to as fit for stratagems, treasons and spoils, and not to be trusted. How are pupils (not perhaps, having had the advantage of reading "Music and Morals") to be trusted, who, when they are told to *practise*, fly through their pieces. The redoubtable Don Quixote on special occasions reminded the distinguished Sancho that at the end of a certain day's journey he (Sancho) should give himself forty stripes, the history going on to state "that Sancho retired to a convenient distance and—beat the bushes."

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#### WRONG NOTES.

After all is said and done, the whole of the musician's art as an executant is merely to produce the right sounds in the right place in the right manner. Producing the right notes is merely a mechanical business, depending upon the proper working of the necessary machinery; that they are produced at the right moment, and in the right way, is, on the contrary, dependent more upon the producer's sensitiveness and perceptiveness as to the effect of musical strains. At present we are only concerned to consider the former, or mechanical part, of the musician's art.

Wrong notes may be said to result from two causes, and two causes only. These are, either insufficient technique and power to play the notes which are desired by the brain or mind, or the brain and mind imperfectly realise what it is that the fingers (and perhaps toes!) are called upon to do. A violinist, for instance, may see that a given passage is merely the scale of C, running through two octaves, yet when he tries to play it on the pianoforte his fingers seem all thumbs, and if he does not know the fingering, and has not acquired some control over his muscles, he will play more wrong notes than right. It is therefore clear that beyond the conception of the notes to be played there must have been acquired, by means of persistent efforts, not only development of the muscles, but perfect freedom in their use. There must be no inadequacy in their response to the mandates of the will, which must be immediate and unerring. So much for the first point.

The second point is almost the more important of the two, because if the brain clearly realises what it has to do in process of time the necessary technique will, with perseverance, be acquired. But even if technical acquirements be great, and complete freedom and activity of the muscles be possessed, and the brain only incompletely comprehends its duties, disasters *must* follow; and, of the two, it is more difficult to train the brain to realise than to train the muscles to perform. The reason is, that the sensitiveness of the brain is decided by nature, whilst the response of the muscle to the demand of the brain is largely mechanical, and only requires many repetitions to be perfectly acquired. It may be said to be a fact then, that most of the many wrong notes which we hear from moderately advanced performers, or the few wrong notes which we occasionally hear from advanced performers, arise from defective conception of the brain rather than from deficiency in muscular power.

A proof of this is met with in the fact that failures in execution are by no means invariable at the same passage when the piece is repeated. A scale or *arpeggio* that was an "awful muddle" the first time, was, with greater pains and care, quite satisfactory the second time; or *vice versa*, a bit that came out well the first time was, through carelessness and over confidence, a miserable failure the second time, and so on, and so on.

Now, what is the principal remedy for "wrong notes"—a problem often discussed by earnest,



anxious, nervous students? In one word it is "preparedness." The muscles themselves having been made flexible and strong, the brain must also be trained. It must not expect the fingers to work automatically, without a knowledge of what is required to be done; neither must it expect that a set of muscles, ill trained for their duties, can cope with enormous difficulties simply because the notes desired are clearly in the performer's mind.

Many conscientious and earnest students often become greatly disheartened through failing to "do themselves justice" when they are most wishful to do so, and this in face of the fact that other students, with less natural ability, often come out better under similar circumstances. They overlook the fact that it is quite possible to be so very anxious about the effect of a performance on the whole that considerations of a minor (?) kind are lost sight of—with an unsatisfactory result. It is a common thing to hear a student successfully get through a very difficult passage, that has, perhaps, cost the performer hours of practice, and then to commit the most foolish of lapses in a comparatively easy passage directly after, which has never before given the slightest trouble. The nervous strain has been great, and effort and strength has not been sustained; hence the disaster.

"Many a mickle makes a muckle"—as the Scotch say, and the only way to get a perfect performance is by attention to the smallest details as they successively occur. The whole attention must be concentrated on the work in hand, and there must be no speculation going on as to how *that* was played; how *this* is sounding; how the other difficult passage on the next page is going to come out; or (most fatal thought of all!) whether

"so-and-so" in the audience is enjoying or ridiculing. "Sufficient unto the day are the difficulties thereof." Students have quite enough to do to think of the notes, the fingering, the phrasing, and the composer's intention in any given passage without trying to think, or perhaps it would be better to say, *allowing* themselves to think, of anything else.

A very frequent cause of wrong notes is found in an involuntary quickening of the time. Perhaps we start the piece too quickly, and find it impossible to keep it up without dropping notes or striking wrong ones (as Rubinstein sometimes did); or we quicken up the time by degrees under the temporary excitement of playing before strangers, and find, somehow, that our fingers lack their accustomed power. A good rule for emotional performers is to "commence *under* pace that you may not end *over* pace;" and the observance of this rule alone will save many wrong notes.

It is necessary, therefore, in order to avoid "wrong notes," that your "technique" be perfect, your comprehension of the notes absolutely clear—you must know exactly what you are to do and how you are going to do it—and you must never allow your mind to lose its grip, or wander from its consideration of the details involved. In short, if we add to the "preparation" of which we have already spoken the equally important quality of "concentration" we have solved the problem of "wrong notes." It must not be forgotten that, from whatever cause "wrong notes" arise, the public generally regard them as the most fatal of defects; so, students, your watchwords should be "PREPARE"—"CONCENTRATE."

MUS. DOC.



MAKE yourselves nests of pleasant thoughts. None of us yet know, for none of us have been taught in early youth, what fairy palaces we may build of beautiful thought, proof against all adversity. Bright fancies, satisfied memories, noble histories, faithful sayings, treasure houses of precious and restful thoughts which care cannot disturb nor pain make gloomy, nor poverty take away from us, houses built without hands for our souls to live in.—*J. Ruskin.*

ANXIETY FOR FAME.—It is part of an indiscreet and troublesome ambition to care too much about fame—about what the world says about us—to be always looking in the faces of others for approval—to be always anxious for the effect of what we do and say—to be always shouting to hear the echo of our own voices! If you look

about you you will see men who are wearing life away in feverish anxiety for fame; and the last we shall ever hear of them will be the funeral bell that tolls them to their early graves! Unhappy men and unsuccessful, because their purpose is not to accomplish well their task, but to clutch the "trick and fantasy of fame;" and they go to their graves with purposes unaccomplished and wishes unfulfilled. Better for them, and for the world in their example, had they known how to wait! Believe me, the talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame. If it come at all, it will come because it is deserved, not because it is sought after; and, moreover, there will be no misgivings—no disappointment—no hasty, feverish, exhausting excitement.—*Longfellow.*



## MISS EMMELINE MABEL HENGLER, L.R.A.M.



Miss Hengler is the daughter of Mr. John Milton Hengler, an esteemed and well-known citizen of Liverpool, where he takes an active part in local affairs.

At an early age she evinced a decided taste for music, and has studied under the best masters in Liverpool. As a child she passed the Junior Royal Academy, and at the age of fourteen the Senior Trinity for pianoforte playing. The next year she gained a Senior Trinity certificate for Harmony and Counterpoint, and the same year an *Honours' Certificate* from the Society of Professional Musicians. In 1892 and 1893 she successfully passed the Senior examinations of the Royal Academy and Royal College of Music in

Liverpool, and at the Metropolitan Examination, Christmas, 1893, at the Royal Academy of Music, she gained the Diploma of Licentiate, being the only successful candidate from the City of Liverpool. She is also a good violinist, and, at present, is studying singing under the most successful master in the northern city.

The "Liverpool Courier," speaking of her on January 12th, 1894, says, "This young lady has an unusual record for her age (18). At the age of 13 she held two certificates, signed by the Bishop of Liverpool, for Scriptural knowledge; and the following year she passed the second class College of Preceptors in the first division. In 1890 she passed the Junior Cambridge, gaining *distinction in Music*, and in 1892 the *Senior Cambridge*, and was awarded the special prize for Scripture, being *first in all Liverpool*. As an artist she displays great ability both in water-colour and oil painting."

She made her first public appearance as solo pianoforte player at a concert in Liverpool on the 7th of April last, playing Beethoven's Fantasia, Op. 77, and a march, "Caprice Elegante," by De Vos. The press was unanimous in praise of her performance, predicting a brilliant future for the young artiste. Miss Hengler is a junior member of the celebrated professional family of Hengler—her great-grandfather, a native of Hesse-Cassel, and a Lieutenant in the Hanoverian Artillery, came to London about 1780. Her great-grandmother was the Mme. Hengler to whom Tom Hood wrote an ode, dedicated to the "Starry Enchantress of Vauxhall Gardens." Her grandfather, at six years of age, had the honour of appearing as an Infant Prodigy before Louis XVI and Marie Antoinette at the Opera House, Paris, in 1789. Her grandmother was a relative of Mr. Cockerthe arithmetician, founder of the rule of three.

Miss Hengler has already played at several Liverpool concerts during the present season, and whether in classical or more modern music her executive skill and brilliance of execution have, on each occasion, called forth enthusiastic "encores" from her audience.

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DECISION.—Decision is a noble element of character. The vacillating man can never realise greatness. He wastes his impulses and time in hesitancy, he poises too long between opposite forces, and, when he moves onward, it is with the faltering step of indecision. His faculties are relaxed—they are not condensed into a manly

force by a determined will. How many opportunities for doing good in great or small degree are lost by indecision! Whilst we are asking ourselves, "Shall I, or shall I not?" the moment is passed, and the flower of joy which we might have given is withered, and often can be no more revived even by tears of penitence.

## PHYSIC AND PHYSIQUE.

Both these words are derived from the Greek *physikos*—pertaining to nature, natural—which word in turn is derived from *phyo*—to bring into being. It is not a little singular to observe what a different train of thought is suggested by these two words, “physic” and “physique.” The French word *physique* perhaps more accurately expresses the original meaning of the term than the English. The word *physique* refers to a person's bodily structure and constitution; the word *physic* by slow stages has now become to be regarded as a name for the compound or compounds used for remedying disease, presumably, to bring about the natural state of immunity therefrom.

Both these words should have special interest and are of great importance to the student. The great musicians have almost always been of splendid physique, and in many cases have been very long lived, and not less so in the past than in the present. But then to be sure in those days you could not so easily dose yourself with patent medicines, changing your remedy at will every day in succession for a month till your constitution was hopelessly broken down! The lives people led were more in accordance with nature, and the social conditions less artificial. Students generally, it can unhesitatingly be said, spoil their physique by too much physic. They ail; they fly to patent medicines; they feel weak and depressed; resource is at once had to powerful tonics; and at every indisposition in too many homes the family medicine chest is resorted to with an alacrity and cheerfulness peculiarly characteristic of the amateur physician. The results are well known to all medical men; sedentary habits, the indiscriminate use of powerful drugs, and the abuses of all the laws of health, in the long run often produce a breakdown just when the student's career is to be merged into that of the artist, and at a time when health and vigour is an especially important element of success. Young men and women should recollect that the perfect physique is not in need of physic, and the more physic they take, excepting under medical advice, less physique they will have. Time was when even the medical profession used drugs with greater freedom than they do at present; the recuperative power of nature is now, however, much more fully recognised, and medical men are more and more inclined to content them-

selves with removing or altering the faulty conditions which breed disease, leaving nature to do the rest.

Many students take far too little exercise, eat too much unsuitable food, and breathe too little pure air. The out-door exercise which the student takes should always bear a direct proportion to the hours of study; for every six hours of mental occupation at least two should be spent in suitable recreation. This need not be performed at one spell, but at intervals; four half hours is as good or better than two hours continuously. In food, too, a wide discretion should be exerted; plain, wholesome, well-cooked fare is all that is necessary; pickles, condiments and other appetisers are dangerous, as tempting one to supply more than the natural wants of the body. “Hunger is the best sauce,” and if the student need artificial stimulants to promote the appetite that fact is in itself a proof that his conditions of living are wrong somewhere. Don't eat when you are not hungry, don't drink when you are not thirsty are two examples (which we are told are better than precepts) as how we should live, which are given us by the so-called lower animals. “The first duty of man,” somebody once said, “was to be a good animal;” so if we are to be good animals we must imitate them; for, as somebody else once said, “Man only too often differs from the animals in that he can eat when he is not hungry and drink when he is not thirsty.”

Pure air, too, and plenty of it, is of primary importance in attaining and preserving health. Considering what stuffy holes many people's bedrooms are, not when they are out of it, but when they are in it, it is indeed remarkable that they are alive at all. It is of little use for the sleeper to throw open the doors and windows when he leaves the room if he has been breathing the foulest of foul air for hours previously. All the good food, all the good exercise, which has made it into good blood for the nourishment of the body will be largely neutralised by the inhalation of poisonous matters during sleep. A well-ventilated bedroom is, therefore, just as important a factor for good health as wholesome food and frequent exercise.

Those who desire to preserve or retain good physique, therefore, will avoid physic, excepting under medical advice, will emulate the easy natural life of the animals, and sleep with their bedroom window open.

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WHO can tell where any slander will end? The dissensions that spring up and embitter the peace of a household or neighbourhood may

often be traced to some careless “I heard it said so,” to some unfair and often quite false accusation.

Our next number will contain a Portrait and Biography of M. Achille Rivarde and Others, Result of January Competition, Particulars of New Competition, Articles on "The Art of Learning Music," "The Harmonium and American Organ as Musical Instruments," "What is Classical Music?" and a Short Postlude for the Organ, with Pedal Obbligato by W. D. Armstrong, Organist of St. Paul's, Alton, Illinois, Answers to Correspondents, and other matter held over from the present issue.

We have great pleasure in announcing that we have arranged for the appearance in early numbers of three articles on "Music in London Board Schools," "Music in Middle Class Schools," and "Music in the Great Public Schools," written by an eminent London musician and well-known educationalist.



A MUSICAL MAGAZINE FOR EVERYBODY.

VOL. II. FEBRUARY, 1895. No. 17.

All Local Notes, Advertisements, &c., to be sent to the Local Publishers.

All other Communications should be addressed to—

*The Editors, "The Minim,"*

*84 Newgate Street,  
London, E.C.*

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GENIUS has been defined, as everybody knows, as the "capacity for taking infinite pains." Yet this definition would seem to some to need a little qualification, otherwise, they argue, geniuses would be as plentiful as gridirons. It is quite true that the musical world at any rate has never had more numerous, earnest workers than at present; yet geniuses seem scarcer than ever. Still, the above definition is not, therefore, necessarily bad, for it is perfectly certain that many painstaking students do not take enough pains to find out in what respect they ought to take pains; this is left to the teacher. One of the results of the present plenitude of able masters competing eagerly with each other, and the existence of vast quantities of educational literature, has been that pupils are now *told* more what to do than *made* to think for themselves. Genius, though never above taking a hint from others, thinks for itself; talent remembers only what it has been told. One is like a portrait from life by a clever artist, the work of thought; the other is like a photograph, the product of a camera.

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SCIENTIFIC riflemen say that people with blue eyes always shoot the straightest.

THE Italians have a proverb which says that where the sun does not enter the doctor does.



## MR. ARTHUR W. PAYNE.



Among our many excellent British violinists, Mr. Arthur W. Payne occupies a very prominent place. He enjoys, moreover, a reputation of many years' standing, although, comparatively speaking, he is a young man, for Mr. Payne began early. He made his *débüt* when only nine years old, when youthful prodigies were scarcer than they are now. He entered the Royal Academy as a student in 1878, where he was a pupil of Mr. Weist Hill for two and a half years, and also for a short time

under M. Sainton. In his first year at the Academy Mr. Payne gained the Bronze Medal, and in the following year he was the recipient of the Silver Medal. In 1884 Mr. Payne was appointed "leader and solo violinist of the Grand Orchestra in the Winter Gardens at Blackpool;" he is now holding a similar post at Llandudno in connection with the well-known and much appreciated concerts of the Pier Company. There, Mr. Payne's reputation is so great that some little time back he had the honour to be invited to play the Mendelssohn Violin Concerto on the occasion of the visit of Her Majesty the Queen of Roumania to Penrhyn Castle.

Mr. Payne's standing engagements include the conductorship of the orchestra of the Bar Musical Society and the leadership of the Stock Exchange concerts. For many years he has held a very prominent position in the orchestras of Her Majesty's Opera, the Philharmonic and Crystal Palace Concerts, the Birmingham and Leeds Festivals, &c., &c. He is also a highly esteemed teacher of the violin at the Guildhall School of Music; his great success as a master being largely owing to his happy knack of imparting knowledge and his complete technical command over detail.

Mr. Payne's attitude as an artist will at once be understood by *connoisseurs* when we say that he is equally an admirer of Joachim and Ysaye, Bach and Wieniawski; appreciating everything that is good in all styles, he combines in himself the special features of each. He is as happy and as much at home leading the orchestra in the "Messiah" as in his seat at the opera: leading a Beethoven quartet or Scherz' Humorous Variations is the same to him. Refined, efficient, yet, if need be, dashing and impetuous performer that he is, we would that we had more like him.

— \* \* \* \* \*

**HONOUR AND DUTY.**—You cannot go through life, no matter how humble your sphere, without being called upon many times to decide whether you will be true or false to honour and duty. Duty and honour must go hand-in-hand—there can be no divorce between these words. You can make your lives useful, beautiful, and noble. You can make them worthless and contemptible.

**PARALYSED FACULTIES.**—A certain way to paralyse our faculties is to allow them to waste with disuse. Employment keeps away the rust. It keeps the heart and mind alive to the interests

of the day. It has been said that the reason that so many old men break down and become childish is because they abandon business and thus lose much of their every-day interest in the world around them. It is no uncommon thing to-day for people who are quite advanced in life to take courses of study and successfully pass through them. All such occupations serve to keep the interest alive in something besides mere selfishness, and do more to ward away the "fumes of dusky melancholy" than all the herbs in the old wife's pot on which our ancestors relied.—*Detroit Free Press.*

## ORGAN ACCOMPANIMENTS TO ORATORIOS.

The day may dawn when it will be possible for oratorios to be given in churches under the conditions contemplated by the great masters of music, who have bequeathed us such priceless heritages of sacred songs, in a manner at present rarely possible. Good orchestras, able solo singers and effective choirs *may* some day be available for church use, and the financial difficulties usually associated with the employment of such resources swept away. Until then, many places of worship must be content with as many good singers as they can get together, accompanied by the organ only.

Nor will this course be an inartistic or ineffective one if only the organist has taste as well as command over his instrument, discretion and tact—always supposing that the instrument in question be fairly adequate! which is not always the case. Indeed, an accompaniment by an able organist to such works as the "Last Judgment," "Messiah," "Hear my Prayer," &c., is not only almost as good in itself as that furnished by a first-class orchestra, but is capable of furnishing some particular effects in a style almost superior. Unless, indeed, the orchestra is first class, the organ is preferable in works of the character of the "Lobgesang," "Redemption," &c. There is nothing more painful to the auditor, more damaging to the cause of musical art, and, it may be added, more out of place in the sanctuary, than the struggles of an inefficient band with the difficulties of a modern score.

As oratorios are being more and more heard in their true home, the church—a sign of the times which we gladly welcome—a few words of advice and practical suggestions to those young organists who may be called upon to supply accompaniments to oratorios may be of use.

Many of the well-known choruses and airs in the most popular oratorios are published arranged as organ solos by Mr. W. T. Best and others. Apart, however, from the inconvenience of having many books and sheets of music on the desk simultaneously, if one were to attempt to play from a selection of these it would not be advisable, and in some cases it might be even positively unwise to use them for accompaniment, for reasons which readily suggest themselves to the practical organist; he therefore must make the best he can of the ordinary pianoforte accompaniment supplied to the vocal score, and be prepared to supplement it by such additions as may be necessary to make it more adequately reflect the composer's intentions. He should, therefore, be familiar with the orchestral score itself; and should have heard it well rendered by a good band under

a good conductor; and at any rate should have taken the trouble to look through one or more editions of the same work in order to see if there are any important features supplied in one version which are omitted in the other.

The orchestral colouring of the original score can, of course, be only approximately represented; nor, indeed, would it be wise to attempt more. Taking the diapasons on each manual with perhaps the lighter reeds or gambas to represent the strings of the orchestra, the heavier reeds representing the brass, and judicious combinations of flue work to represent the wood wind, wherever these separate families have been employed by the composer, we shall get a fairly adequate equivalent. Where they are used in combination in the score we shall combine their equivalents in the organ; and we shall not hesitate to add to the 8ft. tone of the instrument, which literally corresponds to the score, 4ft. and even 16ft. stops where greater breadth is desired. The 2ft. stops and the mixtures will only be used for the very fullest effects in accompanying the voices, and for *ff* effects of the complete orchestra.

Anything like melodic passages for special instruments can generally be adequately represented by their organic analogues. The solo trumpet for instance, in "The trumpet shall sound" or "Let the bright Seraphim," the oboe and clarinet parts of the soprano solo in "Lauda Sion," &c., &c., can be well imitated as solos on their respective stops, accompanied on the other manuals with the remaining hand and the pedal. It may be occasionally necessary in this kind of work to play two parts on the pedals, coupling to the manuals only, and shutting off the 16ft. tone. The employment of this device, and that of using the thumb or fingers simultaneously on adjacent manuals, will enable us to produce wonderfully good and even marvellous effects, which almost seem impossible to be produced by one performer. The effect of the tympani in long rolls can often be legitimately accomplished on the heavier flue work of the pedals by putting down the written note with its semitone above or below, at the same time uncoupling the pedals from the manuals. The bass note, however, must also be given in its proper octave on the manuals. When it is desired to imitate the effect of the tympani in detached notes, the use of two notes, one a fifth above the written note on the pedal flue work, uncoupled, will fairly represent the effect.

As a rule the 16ft. pedal should be used wherever the double basses are employed in an orchestra, which in the case of Handel's choruses is often only where the bass voices are themselves em-

ployed. If the bass part of the chorus is not however occasionally the real bass (as in "And He shall purify," and other numbers in the "Messiah," "Samson," "Saul," &c.), then the pedal will take of course the lower part with the 16ft. stops.

Wherever there is anything like a *figure* of an independent nature in the accompaniment, as a rule the employment of 4ft. and 2ft. stops (to say nothing of mixtures or 16ft. pipes) is inadmissible.

The organist being almost invariably practically the conductor as well as the accompanist on the occasions which we are contemplating, it may be

well to say a word or two respecting *tempi*. These should be founded on tradition and begotten of experience. Very few musicians can be trusted to hit off the exact time desired by the composer without having taken the trouble to ascertain what this is. We heard a performance of a well-known oratorio some time ago, in which the *tempi* were so absurd, and the organ accompaniment so inadequately handled as to render many of the numbers positively grotesque to any cultivated musician!

A LONDON ORGANIST.

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### A MODEL PIANOFORTE LESSON.—No. 3.

(BEETHOVEN'S SONATA "PASTORALE.")

MASTER.—"How do you like the 'Pastorale'?"

PUPIL.—"I *think* I like it very much, but I am not quite sure!"

MASTER.—"Stuff and nonsense! you must either like it or dislike it! Such indecision is not usually associated with *talent*, which generally asserts very strongly though it is often wrong. Genius, on the other hand, *convince*s, even against our better judgment. Now, I want you to tell me *why* you are in doubt as to whether you like it or not, that I may know if I am to admire most your candour or your judgment!"

PUPIL.—"I like it because it is easy; and I dislike it because it is not showy; besides it is so monotonous! I am, however, surprised to hear *you* call it by a name which is purely fictitious, and which was not so christened by the composer, especially after the strong remarks you made last time about the 'Moonlight!'"

MASTER.—"Yes, but the title 'Moonlight' is absurd; alike devoid of intelligibility and common sense. But the 'Pastorale' sonata is not an entire misnomer for a piece which so definitely fulfils its character as this does. And you know it is very often convenient to have a name for a thing even if it is ridiculously inappropriate; one values a flower, for instance, so much more if it is called 'Ranunculus Smithianus' than if it had no name at all even if it does smell sweet. And I am going to take exception to some more of your remarks."

PUPIL.—"Alas! poor me! if I say nothing you think I am wanting in intelligence and earnestness; if I *do* say anything you generally 'sit upon me!'"

MASTER.—"You must not mind *that* if you really want to get on; and nobody ever *does* who is worth their salt, when the 'squashing' does not take place under humiliating conditions, or in the presence of others. Your ideas are either right or wrong; if they are in the main right, I shall not

'sit upon you;' if they are wrong, surely you would rather have them corrected than not, if even it *does* hurt your vanity a little!"

PUPIL.—"I am sure I thought my remarks were innocent enough. What have I said?"

MASTER.—"Well, I do not think a talented young lady should say that she liked a piece because it is easy or disliked it because it was difficult. The only reason that a musician has, or should have, for liking or disliking a piece is that the music is good of its kind or bad. He does not despise a beautiful piece because it is easy, or extol to the skies an ugly, uninspired, or dry piece, because it is difficult. But I am not so sure that the 'Pastorale' sonata is as easy as you seem to imagine. You shall now play it through, and after you have done so I will tell you what I think of it."

(Pupil plays it through.)

MASTER.—"Yes, you have made the usual mistakes in the usual places that everybody else does, and altogether your performance has been an absolutely typical one. What a funny thing it is that hundreds of students that have not heard each other play, and have not been taught by the same master, should yet contrive to make the same mistakes in exactly the same way all round. Early teachers again!"

PUPIL.—"My masters, until I came to you, have all been mistresses, and they always gave me good reports, so you had better not tell father or mother that they have not taught me properly, for I am sure they will be more likely to believe in them than in you because you gave me such a bad report last time."

MASTER.—"I am not at all concerned about that, I am much more concerned that a pupil like yourself with ability and some chances of success should have been so badly taught, and wasted so much time and money. The mistakes to which I



refer are those which should never have been made by those who understand the rudiments of music; they all relate to questions of notation and show a want of acquaintance with the meaning of signs and the relative values of notes. In the first movement many of the notes are not held out their proper length, particularly when the same hand has to play notes of different values at the same time. In the opening bars for instance, one of the hands has often to hold a dotted minim with one finger, and play a minim and a crotchet, or perhaps three crotchets, with the other fingers of the same hand. Now you frequently in playing the shorter notes let the longer ones go, so there is a great lack of fulness and sonority at times, while at other times the melody itself is altered and obscured. Please recollect that in this first movement especially it is most important that each note be sustained for its full time independently of what may be going on above or below it. Bars 48 and 50 require special care in this respect, or the beautiful effect of the sustained minims will be entirely lost; the same remark applies at the entry of the second subject commencing the last crotchet of bar 90. Just before the double bar you may observe a passage which is almost like a third subject, and which is subsequently heard in the development portion of the movement and towards its close. The development portion, as you have learned, commences immediately after the double bar. Now I want you to tell me if you can find anything peculiar about a passage which occurs soon after the development commences."

PUPIL.—"The only thing that I can see is that sometimes the right hand seems to play the same notes that the left had in previous bars, and the left hand plays what the right had."

MASTER.—"Yes, quite right! There are several instances here of the use of what musicians call 'double counterpoint,' *i.e.*, the two parts are so constructed that either will serve as a bass to the other. I should like you to find out and mark the passages for your next lesson. In the first part of the *Andante* do make the bass soft and staccato against the sustained notes of the right hand! In the portion after the double bar the occasional slurring of the second and third notes of the triplet needs attention; the variation of the subject after the return to D minor, where the right hand has the smooth demi-semiquavers against the detached semiquavers of the left hand requires careful and neat fingering, which you must use just as marked. In the eleventh and twelfth bars of this portion give the quavers their full time. The rest of the movement read by the light of these remarks should now be easy."

PUPIL.—"Now we come to the scherzo—a very

funny piece of music; by-the-bye, I should be so glad if you would tell me how to pronounce the word s-c-h-e-r-z-o, and also what it means?"

MASTER.—"Yes, you are right, it is a funny piece of music; it is intended to be so. It is here, literally, 'a joke'—as the word itself signifies, and is one of Beethoven's most humorous sallies. He was the first to use the word, you know, in connection with music, and, in fact, may be said to be the inventor of this particular type of movement; it is pronounced *skairtso*. Sustain the opening notes their full time; then make the following crotchets short and abrupt, as marked; the effect should be almost grotesque; don't make it loud, however, except where it is marked; indeed, all the signs of expression should be carefully attended to. You will find the left-hand part of the trio rather difficult. It should be well practised apart from the right hand, paying great attention to neatness and precision. In the Rondo, which is in many respects the most difficult movement of the sonata there are a few points to which I must direct your attention. In the bars 13 to 15 you play the semiquavers as a triplet like many other people, lengthening the previous quaver to the value of a crotchet: count your time carefully and observe that the semiquavers are *not* triplets. In the seventeenth bar you must be careful to make the right hand commence exactly on the third semiquaver of the left hand. The long run which comes four bars before the first pause should be played by the right hand until the A in the bass first space is reached, then it is taken up by the left hand. Sixteen bars before the *Più Allegro* commences there is a long *crescendo* on a pedal point, as it is called; mind the accidentals and be careful to phrase exactly as marked. In the *Più Allegro* itself you should get up each hand separately until you know both almost by heart. I am sure you will not find it too easy; you will have plenty to do to get it ready for our next lesson, which shall be on the so-called 'dramatic' sonata, Opus 31, No. 2, in D minor."

PUPIL.—"But you have not told me yet why it has been called the *Pastoral* sonata!"

MASTER.—"The special feature which has always been associated with the music of the shepherds is particularly prominent in this sonata, especially in the first and last movements, namely, the persistent continuance of the same note in the lowest part similar to the drone basses which you hear on the bag-pipes, and other instruments of that kind. The last movement is also constructed with the particular rhythmic outline usually found in the music of the shepherds. Other familiar examples may be found in Beethoven's *Pastoral* Symphony, and Handel's *Pastoral* Symphony in the 'Messiah.'"

## RESULT OF PRIZE COMPETITION—No. 10.

Comparatively few of our readers have taken the trouble to hunt up instances of the phrase given, but those few have discovered upwards of 40 different works in which it has been used in the form printed in our December issue, *i.e.*, without the use of passing notes and suspensions.

Some have sent up instances in which both these latter elements appear, but they cannot be recognised as *bona-fide*, or allowed to rank in the result of the Competition.

Neither can we pass a number of instances occurring in one particular number of the same work, *e.g.*, the "Elijah" overture, or Mendelssohn's 3rd Organ Sonata (in both of which the fugue is practically *founded* on the phrase, and consequently it constantly recurs). We have therefore taken the following as a basis for marks:—

"One movement, one instance, one mark."

On these lines the race for first place is very keen, and "Jus semper servabo," with 19 marks, wins by one mark only from "Pro Ecclesia Dei," whilst "Fuji San" is close up with 14 marks.

A list of the instances quoted by the winner is given herewith:—

MENDELSSOHN...	"Lobgesang," Nos. 6 and 10...	2
"	... "Elijah," Ov., Nos. 16, 17, 23	
"	and 26 ...	5
"	... 3rd Organ Sonata ...	1
"	... "St. Paul," Nos. 8, 23 and 29...	3
HANDEL	... "Messiah," No. 15 ...	1
"	... "Joshua," No. 39 ...	1
WAGNER	... "Flying Dutchman" (Spinning Chorus, Act II) ...	1
BACH	... "Wohltemperirte Clavier"	
	Vol. I, No. 18, Fugue	
	Vol. II, No. 13, Fugue	
	" No. 15, Prelude	
	" No. 16, Prelude	
	" No. 16, Fugue	5

19

"Pro Ecclesia Dei" (whose 18th instance we were obliged to disqualify) has *inter alia* discovered several instances in Bach's "Matthew Passion," and increases the Mendelssohnian list by excerpts from "Athalie" and 95th Psalm, whilst "Fuji

San" (whose paper is a model of neatness) has brought to light instances in "Israel in Egypt," "Samson," "Judas," "Semele," and "Saul," concluding with one from Balfe's "Bohemian Girl!"

The winner's name and address is:—

CHAS. WM. WAINWRIGHT, A.T.C.L.,  
Glenpatrick,  
Johnstone,  
Renfrewshire.

to whom a Cheque for ONE GUINEA has been forwarded.

A complete list of works quoted by competitors, in which this remarkable phrase occurs, is given below. It was an especial favourite with Mendelssohn, and Bach has it pretty frequently also:—

MENDELSSOHN.—"Hymn of Praise," "Elijah," "St. Paul," "Walpurgis Night," "Athalie," 95th Psalm, Lieder ohne Worte (No. 5), Capriccio in F sharp, Fugue (No. 1), 3rd Organ Sonata.

BACH.—Wohltemperirte Clavier, Book I, Prelude No. 3, Fugues Nos. 18 and 21; Book II, Preludes Nos. 15, 16, and 17, and Fugues Nos. 13, 16 and 19; 15 Inventions, Nos. 7 and 11, "Matthew Passion."

BEETHOVEN.—Sonatas, Op. 10 No. 2, and Op. 22.

WEBER.—Concert Stück.

SCHUMANN.—Kleine Fuga, Op. 68.

HANDEL.—"Semele," "Saul," "Messiah," "Samson," "Judas," "Israel," "Joshua."

BALFE.—"Bohemian Girl."

WAGNER.—"Flying Dutchman," "Lohengrin."

SPOHR.—"Calvary."

STANFORD.—"Eden."

Goss.—Double Chant (No. 12 in St. Paul's Chant Book).

In none of the above are passing notes or suspensions used.

A goodly list, truly, for a first attempt; perhaps some of our readers can contribute other instances (authenticated) of the great masters' use of the "Tritone" in a form which does *not* prove the truth of the old rule—"Tritonus est diabolus in musicâ."

— \* \* \* \* \*

HOME INFLUENCE.—Men are, and ever will be, what their wives and sisters, and above all their mothers, tend to make them, by influence which begins with the cradle and ends only with the grave.

POSITIVE good is the best means of curing negative evil. When we are deliberately planning to increase the happiness of others and to further their welfare, we are not likely to injure them by thoughtless actions.

## PRIZE COMPETITION.—No. 12.

Competitors are required to give instances of Fugue occurring in any operatic or concert overture, the exposition at least of which is completely set out (overtures by Handel, however, will not be accepted). Many instances are extant of Fugal subjects treated in a free manner, but such as these are not eligible.

We offer a Prize of ONE GUINEA to the competitor who sends in the greatest number of authenticated instances. In the event of two or more competitors sending in the same number, preference will be given to the one whose envelope is first opened.

The following rules must be strictly adhered to, or competitors will be disqualified:—

1. The Coupon below must be filled in and returned to our London Office, 84 Newgate Street, *not later than* February 20th, the outside of the envelope being marked "Competition."

2. The Competition is free to all who send in their reply with the accompanying Coupon affixed to it.

3. In the envelope must also be enclosed a *sealed envelope*, containing on the *outside* the motto chosen by the Competitor (and which also appears on the Coupon), and, *inside*, the name and address of the Competitor, but *not* the Coupon. The Editor's decision must, in all cases, be considered final.

COUPON No. 12.

FUGUE.

Motto \_\_\_\_\_

— \* \* \* \* \*

## CORRESPONDENCE.

## NORTH v. SOUTH.

TO THE EDITOR.

SIR,

I must point out to Mr. Malkin that I *have* gone to the bottom of this matter in giving a reason for the musical predilection in the districts in question: viz., primary ease of vocal effort. I am in no way bound to prove *ad infinitum*, down, let us say, to protoplasm, what caused the cause.

Mr. Malkin propounds the problem of the hen and egg, and it is only fair that in himself instituting the parallel he should give at least as plausible an explanation as I have done in the other matter. To make it relevant to a musical periodical we will speak of nightingales. If, then, the nightingale egg came first, who hatched it?

THOMAS CASSON.

Brondesbury,  
15th January.

TO THE EDITOR.

SIR,

My natural denseness, and not innate perversity, causes, I have no doubt, my inability to see eye to eye with Mr. Casson. It seems to me impossible that the language, dialect, or pronunciation can

solely produce the love for, and excellency in, choral singing, both in Wales and the North of England. Physique *may* have something to do with it; and yet nobody, I think, will pretend that there is any comparison in this respect with a typical Yorkshireman and a typical Welshman. Temperament *may* have something to do with it; yet nobody will trace much similarity between the ardent, impulsive and excitable Cambrian and the blunt, out-spoken, yet, perhaps, somewhat phlegmatic inhabitant of the Ridings. And I have already pointed out that the language of the two districts differs widely.

Mr. Casson must, therefore, forgive me for saying that, as neither in temperament, physique, or language are the Welsh and Northerners alike, it seems to me that other causes than those he mentions are responsible for their undoubted supremacy as choralests, over the rest of England.

A MEMBER OF THE ROYAL COLLEGE  
OF ORGANISTS.

[Other correspondents desiring to express their views on this interesting question are invited to send in their communications before the 15th instant. We shall sum up and make a few concluding remarks in our next issue.—Ed.]



## COMING CONCERTS FOR FEBRUARY.

1st.—Queen's (Small) Hall, The Misses Tulloch's Recital, at 8.

2nd.—Queen's (Large) Hall, London Ballad Concert at 3; Polytechnic Concert at 8. St. James' Hall, Popular Concert at 3.

3rd.—Queen's (Large) Hall, Grand Organ Recital at 3.30; National Sunday League at 7.

4th.—Queen's (Small) Hall, Madame Maude Valerie White's Concert at 3.30.—St. James's Hall, Popular Concert at 8.

5th.—Queen's (Large) Hall, Queen's Hall Choral Society (Cavalleria and I Pagliacci) at 8.—Queen's (Small) Hall, Primrose League Concert at 8.

6th.—St. James's Hall, Ballad Concert at 3.—Queen's (Large) Hall, Royal Amateur Orchestral Smoking Concert at 9.—Queen's (Small) Hall, Mrs. Corry's Concert at 3.30; Mr. H. Skinner's Concert at 8.

7th.—Queen's (Small) Hall, Subscription Concert at 8.

9th.—St. James's Hall, Popular Concert at 3.—Queen's (Large) Hall, London Ballad Concert at 3; Polytechnic Concert at 8.

10th.—Queen's (Large) Hall, Grand Organ Recital at 3.30; National Sunday League at 7.

11th.—St. James's Hall, Popular Concert at 8.

12th.—St. James's Hall, Franz. Rummel's First Recital at 3.—Queen's (Small) Hall, Mr. Dolmetsch's Concert at 8.30.

13th.—St. James's Hall, Miss Amy Hare's Recital at 3; Ballad Concert at 8.

14th.—Queen's (Large) Hall, London Symphony Concert at 8.—Queen's (Small) Hall, Miss Flor. May's Pianoforte Recital at 3.30.

16th.—Queen's (Large) Hall, London Ballad Concert at 3; Polytechnic Concert at 8.—St. James's Hall, Popular Concert at 3.—Princes' Hall, Herr Gustav Pradeau's Recital at 3.

17th.—Queen's (Large) Hall, Grand Organ Recital at 3.30; National Sunday League at 7.

18th.—St. James's Hall, Popular Concert at 8.

19th.—St. James's Hall, Franz Rummel's Second Recital at 3.—Queen's (Large) Hall, Stock Exchange Concert at 8.

20th.—Queen's (Large) Hall, Royal Amateur Orchestra at 8.—St. James's Hall, Ballad Concert at 3.

21st.—Queen's (Large) Hall, Queen's Hall Choral Society, "Elijah," at 8.

23rd.—St. James's Hall, Popular Concert at 3.—Queen's (Large) Hall, Polytechnic Concert at 8.

24th.—Queen's (Large) Hall, Grand Organ Recital at 3.30; National Sunday League at 7.

25th.—St. James's Hall, "Eugène Oudin" Memorial Concert at 3.

26th.—Queen's (Large) Hall, London Choral Union, "Golden Legend," at 8.—Queen's (Small) Hall, Dolmetsch's Concert at 8.30.—St. James's Hall, Mdle. Marie Dubois' Recital at 3.

27th.—Queen's (Large) Hall, London Ballad Concert at 8.—St. James's Hall, Ballad Concert at 8.

28th.—Queen's (Large) Hall, London Symphony Concert at 8.

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